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ABSTRACT

The fifth Children's Literature Institute focused upon United States historical fiction. This volume discusses the lives, works, and ideas of the nine authors who made presentations at the institute. They are: Milton Meltzer, author of books about such minority groups as Native Americans, Blacks, and Jews; Brinton Turkle, whose books include a series about a Quaker boy of old Nantucket; Ann McGovern, whose books deal with a variety of historical topics, including Christopher Columbus, the Pilgrims, colonial times, and Abraham Lincoln; James and Christopher Collier, who have collaborated in writing a novel about the Revolutionary War and a novel about the conflict between the dominant white culture and ethnic minorities; Miriam Bourne, author of fictionalized diaries of the daughters and granddaughters of Washington, John Adams, and Jefferson; Patricia Gauch, who has written novels about the Revolutionary and Civil wars; Jean Fritz, author of fiction and of nonfiction stories for young children; and Arnold Adoff, poet and anthologist of writings by black authors. (GW)

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1976 RETROSPECT . . . . . .

5TH CHILDREN'S LITERATURE INSTITUTE

Sponsored by
College of Education
The University of Toledo

Edited by
Hughes Moir and Mary Jo Henning

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FOREWORD

The year was 1976, the Bicentennial of our country, a year which created much interest on the part of teachers, librarians, and parents to present books to children which would help them develop an awareness of our past and a sensitivity to the problems and feelings of people living in America throughout the past 200 years.

For this reason, the 5th Children's Literature Institute at The University of Toledo focused upon American historical fiction, which indeed holds an important place in children's literature. Children have an inherent interest in literature that provides them with a look into the past and how life has changed through the years. They are captivated by the differences between life of long ago and life today. At the same time, however, they can be led through literature to observe a striking similarity between life then and now because many facets of human experience are unchanging. Historical novels, stories, and picture books can give young boys and girls a sense of the past and an awareness of the problems people faced in other times.

Our country has a rich heritage of intrigue, suspense, and bravery that have been the subjects of countless numbers of books. Nine of the many outstanding authors who have told the story of America—the events that shaped the destiny of our nation and the people who through their efforts made the dreams of our forefathers come true—were invited to discuss their books with teachers, librarians, parents, and future teachers.

The presentations of each of these people—Jean Fritz, Patricia Gauch, James and Christopher Collier, Miriam Bourne, Ann McGovern, Brinton Turkle, Milton Meltzer, and Arnold Adoff—are discussed in this issue of *retrospect*. It is hoped that this Institute will have helped all participants to bring to children a sense of the significance and flavor of other times, and what it must have been like to live in the past. By becoming involved in historical fiction, children can perceive life from another angle whose perspective can arouse emotions and deepen impressions of characters and images never to be forgotten.

Herb Sandberg

INTRODUCTION

The history of our country is a remarkable collection of people and events that have left their imprint on our society. The wars fought and the presidents who have led this nation are a part of that history. But the human dramas of quiet, often unnoticed courage and dignity are the greatest stories to be told. Encyclopedias and textbooks list chronologically the battles and the generals, along with dates and numbers of dead and injured, which have served to glorify and create our national heroes and myths. Good literature, on the other hand, attempts to reveal, with sincerity and respect, the human struggles and triumphs that form the heart of what we call the "spirit" of America. By understanding our nation's story — its past success and achievements, its mistakes and failures, and its people — we can better understand our present course in the world and better plan our future course in human affairs. Through reading biography, historical fiction and non-fiction we come into intimate contact with the real spirit of the people of this land who, in ways great and small, left their imprint on us and contributed to our growth. For young people seeking a sense of their national roots, the stories of our past can provide models of human courage and human values that will continue to be America's greatest strength and resource.

The outpouring of celebration activities during America's Bicentennial is now over, and each of us in our own way has begun to face the next century with a fuller, richer sense of our country's history and future. The 5th Children's Literature Institute was our contribution to the Bicentennial as we looked at the "Spirit of America" represented in children's books. The authors who helped make this possible brought to the Institute participants their view of the present and future through their understanding of the past. By reviewing, through literature, this country's past, the Institute contributed to our sense of cultural diversity and strength, the complexities and contradictions of our national roots, and an appreciation for the historical events and people — real and fictional, famous and little known — who have led to America's promise and potential. It was a special two weeks and a fitting tribute to the Bicentennial.

We were fortunate to have the opportunity to listen to and meet nine of this country's most outstanding authors and illustrators of children's books. Our appreciation goes to Arnold Adoff, Miriam Bourne, Jim and Kit Collier, Jean Fritz, Patti Gauch, Ann McGovern, Milton Meltzer, and Brinton Turkle for spending part of their summer of 1976 with us in Toledo. For those of you fortunate to have attended, the articles which follow may serve as a reminder of these writers and the ideas they shared with us. A special thanks goes to the boys and girls of Ottawa Hills Elementary School for their presentation of folk music depicting aspects of American history. And for their worthwhile and clarifying contributions to this booklet, we want to acknowledge the scholarship of Dr. Marjorie Romanoff, Gilda Ellis, and Leslie Prosak.

But most of all, we wish to thank you, the students at The University of Toledo, the teachers in Northwest Ohio and Southeast Michigan, and the area librarians for your continued interest and support for the Children's Literature Institute over these past five years. Your dedication to providing the best in literature to the young people you serve — by making it part of your professional responsibility to know the books, the authors, and the ideals behind the books written for young people — makes you special to the children of this area. And to us.

MILTON MELTZER / I Must Be Saving These Days

by Gilda Ellis
Doctoral Student in Children's Literature
University of Georgia

"A book about one ethnic group in America," says Milton Meltzer, "is necessarily also a book about other ethnic groups in America, because black life is profoundly affected by white life and vice versa. No ethnic group in this country stands alone. Indeed, each draws its definition from observed contrast with others outside the group."

Meltzer was fifteen when the truth of this was unmistakably put upon him as, when reading the Worcester, Massachusetts, newspaper, he learned that "Deutschland erwache! Juda verrecke!" meant "Germany awake! Jew perish!" This was the beginning of his identification with his Jewish heritage, heretofore unimportant in his ethnically mixed neighborhood, for it was only from the implication that Jews were not Germans that fifteen-year-old Milton considered the possibility that his Jewish ancestry might make him something other than an American.

Always an eager reader, Milton Meltzer soon learned that he also had ideas and opinions which could be effectively expressed in writing. Student publications in high school and at Columbia University provided early outlets for his growing thoughts about social and political issues of the times. Working at various jobs to hold off starvation during the waning years of the Great Depression, he wrote in favor of social and political change. Continuing his fight for equality for all Americans, he has since written about Native Americans, Negroes, Jews, and other groups in need of support or illumination.

Mr. Meltzer says he was a feminist long before he knew the meaning of the word. One of his early books was about Margaret Sanger, early advocate of birth control. An increasing awareness of careful attention to women, women's rights, and women's social struggles in his own writing led him to the current consulting editorship of Crowell's "Women of America" series, biographies of the American women who have significantly contributed to this nation's history.

In the late 1960s, Mr. Meltzer was criticized by highly sensitized members of non-Jewish ethnic groups for writing about minority groups of which he was not a member. How, they wondered, could he know that of which he wrote? Responding to this charge at the 5th Children's Literature Institute, Meltzer pointed out:

> To say that only a member of a particular ethnic group can write about that group seems to say there is *one* opinion held by all members of that group; this simply is not true. Differences in class, education, age, and a multitude of other variations within a group make a tremendous difference and produce widely differing opinions.

He further commented that a book must be judged on its merit as literature; only afterwards could a biographical accompaniment possibly help the reader understand why the piece possesses a particular point of view. "There is no such thing as a valueless writer," said Mr. Meltzer, "thus the choice of material is determined by the social values held by the author."

Milton Meltzer freely acknowledged that his books are extensions of himself. Now a full-time writer, he writes five to seven days a week, three to seven hours a day. Of his profession, he said, "Those of us who write and make a

living at it are terribly lucky." Though he views the writing as difficult, he said it is one of the world's most exciting tasks. He loves research since it is much easier for him than the actual writing.

"There is no better way to learn about something than to write a book about it," said Mr. Meltzer. Lest the reader of that quotation jump to the suspicion that he writes books on subjects about which he is ignorant at the onset, let me hasten to assure all that this author's methods of research are estimable. A method which has worked well for many Meltzer books is his use of a collection of quotations of people who lived through the period of history or crisis about which he plans to write. With this collection he is then able to write of the experiences of real people using their own words. In this instance, then, his job becomes largely that of editing the "in-their-own-words" accounts of what it was like to live in a concentration camp or to travel the underground railroad. Here again, the choices he makes are reflections of his own values.

Mr. Meltzer grew up in a community whose few black citizens were descended from successful travelers on the underground railroad. His interest in these people and their history led him to collaborate with Arna Bontemps, and later with Langston Hughes, on the *Pictorial History of the Negro in America*.[2] His love of history and his strong interest in social justice made it natural for him to become intrigued with Langston Hughes. How was he to find out more about him? Write a book about him! The resulting Hughes biography[3] received a nomination for The National Book Award.

Mr. Meltzer's growing interest in the history of the American Negro led him to begin, in the early sixties, a three-volume collection of excerpts from letters, diaries, journals, autobiographies, speeches, resolutions, newspapers, and pamphlets which he appropriately titled *In Their Own Words*.[4] A more revealing account of the American black experience seems improbable.

Public response to the "in their own words" method of writing history was good and thus prompted Mr. Meltzer to use it repeatedly. How could an account of a mass capture of Jewish children in a Warsaw ghetto be better told than by one who watched it?

> The procession starts out . . . marching quietly and orderly to the place of their untimely doom. The children are calm, but inwardly they must feel it, they must sense it intuitively. Otherwise how could you explain the deathly seriousness on their pale little faces?[5]

Though he believes the use of collected remembrances is an excellent way of retelling history, he cautions himself and other authors against developing a fascination with "the pornography of shock." Because the inclusion of accounts of Jewish deaths in Nazi concentration camps in *Never to Forget*[6] was not meant to appeal to the reader's lust for gore, he was careful to choose only two rather coolly related instances, one by a Jewish woman and one by a non-Jewish German.

In the fall of 1976, Meltzer's *Taking Root*[7] was published. This book provides the reader with a taste of the thoughts, hopes, struggles, and changes in the lives of the Europeans who sought to become Americans between 1880 and 1920. He has collected recalled experiences from people who are, in many cases, his own relatives, who also were part of this great migration. Both his grandfathers came to America during the decade from 1895 to 1905.

It is quite common for Milton Meltzer to be working on more than one book at a time, since researching one book is for him a change of pace from writing the other. Having recently sent to his publisher a book about Americans during the

Great Depression, again using personal accounts of people he knows who lived through it; he is currently collecting material for a biography of a woman who recorded on film much of what he has sought to record in print. Six months of research in northern California and seventy-five taped interviews have brought him to what he thinks may be the halfway point in his preparation for writing about Dorothea Lange. The subject of this forthcoming biography was a photojournalist and one of several who produced graphic proof of the overwhelming despair of the American people during the 1930s and effected the legislation that brought relief for the subjects of her photographs.

As he returns to California to complete his search for Dorothea Lange from the accounts of those who knew her, as well as from her own letters, notes, and pictures, Mr. Meltzer knows that he will again have to face the rather frightening problem of what to include in his biography and what to omit. Having set out to find out about this woman by writing a book about her, he must now face the things he has learned about her that he had not expected to learn and, perhaps, even things he would rather not have learned, keeping in mind that the woman we, his readers, come to know will be a result of Milton Meltzer's choices.

Did I not know Milton Meltzer, I might fear for readers, both children and adults, who learn about Ms. Lange, Langston Hughes, the sufferings of Americans during the 1930s, the European immigration to America, or the Jews of the Holocaust from his books. But, when his daughter once asked him at the breakfast table to write for her some of the stories he was telling her about Samuel and Julia Ward Howe, he accepted the very heavy responsibility of making those people come alive in print. *The Light in the Dark*,[8] his first book written consciously for children, was the result of the choices he made as he recounted for his daughter the times and circumstances that shaped the Howes. This same care is found in all of his books.

There is, admitted Meltzer, no such thing as a valueless writer; but the values of writers such as he give the children and adults of our country a sense of their history that is truly precious. For values such as these, I am indeed grateful.

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1. All quotes are from Milton Meltzer's presentation to the Children's Literature Institute, University of Toledo, 1976.
2. Crown, 1956 (4th Revised Edition retitled *A Pictorial History of Blackamericans*, 1973).
3. Crowell, 1968.
4. Crowell, 1964-66.
5. Milton Meltzer, *Never to Forget* (New York, Harper and Row, 1976) p. 113.
6. Harper and Row, 1976.
7. Farrar, Strauss & Giroux, 1976.
8. Crowell, 1964.

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MILTON MELTZER'S BOOKS FOR YOUNG READERS

BOUND FOR THE RIO GRANDE
BREAD AND ROSES
BROTHER, CAN YOU SPARE A DIME?
THE EYE OF CONSCIENCE
HUNTED LIKE A WOLF
IN THEIR OWN WORDS (VOLS. I, II, III)
LANGSTON HUGHES
LIGHT IN THE DARK
THE MEXICAN-AMERICAN WAR

MILESTONES TO AMERICAN LIBERTY
NEVER TO FORGET
RECONSTRUCTION
REMEMBER THE DAYS
THE RIGHT TO REMAIN SILENT
SLAVERY (VOLS. I, II)
TAKING ROOT
THADDEUS STEVENS AND THE FIGHT FOR NEGRO RIGHTS
TIME OF TRIAL, TIME OF HOPE
TO CHANGE THE WORLD
TONGUE OF FLAME
UNDERGROUND MAN
WORLD OF OUR FATHERS

BRINTON TURKLE / Keep Idealism Alive and Well

One way of knowing an author as a human being is through reading his works. Consciously or unconsciously, much of who the author is — his values, his childhood, his experiences, his outlook on life — shapes the characters of his books, directs the actions of the story, colors the story's setting, and gives voice to the purpose or theme of the story. This approach to understanding an author is particularly true for those who wish to know Brinton Turkle better. The characters and the themes in his books — especially *The Fiddler of High Lonesome*[1] and the Obadiah books, *Thy Friend, Obadiah*,[2] *The Adventures of Obadiah*,[3] and *Obadiah, the Bold*[4] — express well the values of quiet love and respect for fundamental human values, yet each portrays characters who have the strength of personal integrity and dignity. These characteristics define Brinton Turkle.

The central characters of each book are peace-loving, naive, and yet filled with that spirit of courage — some might say "backbone" — that empowers them to stand up against forces of violence. Lysander Bochamp, who *is* the fiddler of High Lonesome, comes to live with the Fogels, kinfolk on his mother's side. They are a rough-and-tumble group of back woodsmen who enjoy drinking, fighting, and killing the "critters" who live on the mountain called High Lonesome. They did not understand Lysander's peaceful ways and would have turned him away but for the music that came from his fiddle. There was a magical quality to his music that had power over all who heard it. And, though the Fogels and the critters no longer live on High Lonesome, and Lysander was never see again,

> Sometimes when the moon is full you can hear strange sounds in the hills if you listen careful. Wild and sweet sounds. "It's only the wind," some folks say. But there's others that say, "Hark! It's the fiddler of High Lonesome. He's playing for his critters tonight."[5]

Obadiah Starbuck, on the other hand, is a Quaker boy of old Nantucket. His basic peacefulness is presented in sharp contrast to the spirit that is common to all children growing up. His desire is to become a pirate ("Has thee ever heard of a Quaker pirate?" asks his brother, Moses). His distress and embarrassment at being followed around by a sea gull are uncharacteristic of his Quaker background, yet Obadiah is indeed a bold young man.

Though his books do not preach to the youthful audience for whom they were intended, each attempts to reach deep into the reader's heart and spirit to stir feelings of respect for the dignity of mankind and the relentless pursuit for inner peace and resolve. Brinton Turkle's books also suggest, through their central figures, that personal commitment to these ideals requires a certain boldness in maintaining one's sense of identity.

Brinton Turkle began his professional life by making a personal commitment to the field of art. He was born in Alliance, Ohio, to a family where the children all attended Mount Union College. NOT Brinton Turkle, however! Rather than follow in the family footsteps, he decided that he would study art, first in Pittsburgh, and later in Boston and Chicago. And the world of children's books has been richer for his decision.

His early life in the field of art began in advertising. His initial book illustrations were for basal textbooks where he gained valuable experience for his later work as an illustrator of children's books written by himself and others. As is true with most illustrators, Mr. Turkle began as an illustrator of books by such authors as Beatrice Schenk de Regniers, Peggy Parrish, Eve Merriam, and

Ann McGovern. However, he is best known to millions of children, parents, teachers and librarians for the books he has both written and illustrated. *Thy Friend, Obadiah* was a Caldecott Honor Book in 1970. *Publisher's Weekly* had high praise for *Obadiah, the Bold*:

> a perfect picture book. Its story . . . is told in clean, clear prose; its pictures, bright with color and humor, reflect the story's mood with a mirror's exactness. Those are the reasons why it seems perfect.

Meeting Brinton Turkle and hearing him speak at the 5th Children's Literature Institute further reinforce that sense of an individual who will speak his mind on important issues and will do so forcefully and positively. He is, by his own admission, a devout patriot and idealist, firm in his convictions. He spoke to the Institute on "Freedoms," freedoms won and freedoms he would like to see in the future of children's publishing in America. His voice was clear, crisp, and his message pointed.

When he began writing for children, he was told he must use a word list, that his sentences must be short and must conform to readability formulas that are common, even today, in preparing basal readers. He was also told that his books should not portray nor contain any violence. His illustrations, he was also told by basal textbook publishers, had to contain Black characters for reasons of "variety" and "design." These "rules" governing many publishing efforts have now largely been abandoned, and both writers and illustrators have the freedom to write and illustrate without industry-imposed restrictions. He singled out Maurice Sendak's *Where the Wild Things Are*[6] and *In the Night Kitchen*[7] as breakthroughs in picture book publishing. *Where the Wild Things Are*, a very controversial book when first released, showed the dark side of a child's psyche, portraying children as capable of rebellious, angry thoughts and passions. *In the Night Kitchen* was among the first — certainly the best known — illustrated book to portray child nudity. Acceptance of these books has led the way for other writers and illustrators to explore the world of childhood honestly, without offending previously established publishing taboos.

Of course, in the last five to ten years many other formerly taboo topics and themes have been presented in books for the very young. Such topics as death, divorce, human sexuality, interracial relations, and feminism have become almost commonplace among picture book offerings. The reaction by adults, parents, teachers, and librarians to books in these areas has ranged from dismay to delight, and it appears that authors and publishers will continue to push forward the limits of what can and cannot be printed for young children.

The danger to the children's book field, Mr. Turkle emphasizes, is in viewing these new freedoms as ends, rather than as means. He feels that writers of realistic fiction today use, for example, sex and violence in excess as ends in

themselves — a form of exploitation and sensationalism purposely included to promote commercial success at the expense of contributing positively to the aesthetic and literary development of children's books. The freedom to write about any topic and to deal honestly with any subject matter is a "tool" that writers must respect and not abuse for the sake of their personal gratification. Further, it may lead to a period of social and legal repression in response to going beyond the sensibilities of public taste.

Since almost anything goes today, where is there to go? Brinton Turkle discussed some of the freedoms he would like to see in children's book publishing as the nation enters its third century.

Sexism and Non-Sexist Books. He is critical of the overreaction from many so-called spokespersons in the women's liberation movement who, in turn, have been critical of some of his works. *Thy Friend, Obadiah,* for example, has been accused of being a sexist book, he pointed out, because Obadiah's mother wears an apron, keeps house, cooks the meals, and pours cocoa for Obadiah. Not all girls, says Mr. Turkle, want to become truck drivers, if it is appropriate to the story — to its characters or setting or plot — "let's show mothers in aprons and girls wearing pretty dresses."* He would like the freedom to portray a variety of characters without having to conform to a newer, narrow view of what some believe constitutes non-sexist characterization. He has been asked frequently why he does not write "girls' books," to which he responds, "I may, but in the meantime, why don't more women write them? They mostly write about boys."

Black Characters. The story of *Little Black Sambo,* which was read to him when he was young, gave him his first appreciation and love of people different from himself, and he is saddened by its current state of disfavor among critics. However, today, he says, one must be cautious about portraying Blacks or any minority group members in less than a positive light. "There have been in our history 'bad' Blacks as well as 'good' Blacks. It should be okay to have a Black person as a villain in a book if it's appropriate to the story." The freedom to present to young readers the world and its people as they are should be guaranteed to writers without fear of offending ethnic or minority groups. To always show minorities as "good" is as unrealistic and dishonest as portraying all members of any group as either all good or all bad.

Patriotism. "Patriotism is a term that has been greatly misused and abused for private gains and personal benefit through our history. Many scoundrels are masked as patriots." His request to children's publishers is for the freedom, for all authors, to portray honest and real patriots. The spirit of America is strong, he feels, and the real patriots are those people, great and small, who characterize through their deeds and accomplishments, the principles upon which this country was founded and has flourished. He hopes that the ideals of hopeful optimism, humility, and personal integrity will live on through the values that today's young people will acquire from adults and books.

> Keep idealism alive and well. Teachers are the custodians of tomorrow. Quoting Graham Greene, perhaps only in childhood do books have any special meaning.

The spirit of Brinton Turkle, the man, is reflected in the works of Brinton Turkle, the author and illustrator. The principles of freedom and honesty — being true to oneself and committed to human values — are the touchstones of his works and the basis for his celebration of the American Bicentennial.

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1. Viking, 1968.
2. Viking, 1969.

3 Viking, 1972
4 Viking, 1965
5 *The Fiddler of High Lonesome, op cit.*, p. 46
6 Harper, 1963
7 Harper, 1970
8 All quotes are from Brinton Turkle's presentation to the Children's Literature Institute, University of Toledo, 1976

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BRINTON TURKLE'S BOOKS FOR YOUNG READERS

THE ADVENTURES OF OBADIAH
THE FIDDLER OF HIGH LONESOME
ISLAND TIME
IT'S ONLY ARNOLD
MOONCOIN CASTLE
OBADIAH, THE BOLD
SKY DOG
THY FRIEND, OBADIAH

If You Knew ANN McGOVERN / Total Person

by Dr. Marjorie R. Romanoff
The University of Toledo

Like a fashion model out of *Harper's Bazaar*, with her dark hair simply combed and large, vibrant eyes, widely parted, Ann McGovern conveys a warmth and enthusiasm for people, life, ideas, and words that endeared her to the educators enrolled in the 5th Children's Literature Institute at The University of Toledo. Her youthful appearance in a designer T-shirt and batik skirt belied the fact that she is the mother of a 25 year-old son and three step-children, aged 20 to 25.

An avid reader from the start, Ms. McGovern fell in love with language at an early age. Because she has been a stutterer since she was six years old, Ann has preferred writing to speaking in order to express her feelings. Encouraged by a high school English teacher to pursue writing as a career and wanting to leave her own cultural milieu in New York City, Ann chose the University of New Mexico as a suitable college in order to mingle with new faces and find a geographical locale totally different from the one she had always known. It was there that she met and married an English professor, who loved her writing but with whom she found little else in common. When their son, Peter, reached eighteen months the McGoverns were divorced.

Ann was forced to drop out of college to support her son and returned to New York with her baby. Living in a walk-up, cold water flat, Ann found a job with a publishing company stamping galley proofs. Her first opportunity to write appeared as a result of an emergency that arose when a comic book on Roy Rogers was needed for press within 24 hours. Staying awake nearly all night, Ann turned out a crisis-filled adventure that won the approval of the editor and served to encourage further attempts at writing.

An ardent reader, Ann McGovern wanted to share this love with Peter to whom she was very devoted. She read to him often and, as a result, a special closeness developed between parent and child. In the process, Ann, the author, gained a perspective of form, style, character development and plot that typified various writers of children's literature.

It wasn't long before Ann started writing for Golden Books and later, Scholastic, all the while developing a distinctive style of her own. Her books have become a part of those offered in the Arrow and Lucky Book Clubs. Filled with the need to earn a living plus the enthusiasm for her work, Ann McGovern wrote *Christopher Columbus*[1] and *If You Lived in Colonial Times*[2] during her lunch hours spent in a quiet corner of the New York 42nd Street Public Library. After writing fifteen or sixteen books, she moved to Paris but found that the city, with all of its distractions, kept her from writing. Settling eventually in London, the young author found a corner in the British Museum not unlike her comfortable, familiar workplace at the 42nd Street Library. It was in London that she wrote *If You Lived With The Sioux Indians*[3] after finding there all of the research that she needed about that particular group of native Americans.

When asked what she reads for her own entertainment, Ann McGovern quickly volunteered that she adores Virginia Woolf and often turns to biographies more than anything else. Among her favorite books at the present is Marian Milner's *On Not Being Able To Paint*.

Six years ago Ann met and married Dr. Martin Scheiner, a widower with three teen-aged children. Since then Dr. Scheiner's work as an electronics

expert in cardiology, in addition to his hobbies of photography, astronomy, deep sea diving and travel, has taken the Scheiner family to such remote places of the globe as Africa, Asia, the Soviet Union, South America, and the Galapagos Islands. Ann, with the help of the Scheiner children, has become a proficient scuba diver.

Dr. and Mrs. Scheiner have a home in Pleasantville, New York, a small community that boasts of its many Frank Lloyd Wright homes and buildings. When she is there Ann does her writing in a study that overlooks a garden and where she can hear the sound of water. They maintain a small East Side apartment in New York that at one time was considered to be the parlor area of a larger apartment owned by Eleanor and Franklin Roosevelt. Ann's eyes grow wider and give forth a sense of excitement when relating such historical facts or when telling of future travel plans to Afghanistan and Iran, and diving off the Great Barrier Reef. Her personal accounts of diving in shark-infested waters and calmly relating that 200 of the 230 species of sharks are docile beings unless attacked, left this listener in awe of her courage and sense of adventure.

In her spare time, she enjoys photography, birdwatching, theatre, and ballet. She has written for *National Geographic, Sky and Telescope, Newsday,* and *Saturday Review of Education.*

Ann McGovern visits schools to talk and listen to youngsters as often as her busy schedule will allow. She was particularly moved by the reaction of a 12-year-old boy in Toledo who recently met her and offered the comment that so many of her other readers have felt: "I just love you and your books!"

The author of over twenty-five highly acclaimed books for children, Ann McGovern is sensitive to the need for books to speak for every child. Very much aware of the human need for freedom and equality, Ann has become somewhat of a champion for women's rights, the plight of blacks, and the need for peace and justice.

As a reaction to her son Peter's protestations against the killings at Kent State and the immorality of the Viet Nam war, Ann became "Another Mother for Peace" and actively supported political candidates who subscribed to that point of view.

Her historical novels reveal a search for truth and an absence of the stereotypes often found in historical fiction. Ann McGovern's great capacity to love, to give, and to share feelings is revealed in many of her books, in particular, *Black is Beautiful*.[4] As a direct result of her diving, *Sharks!*[5] was written last year in collaboration with her husband who avidly photographs undersea life, including sharks. Another book that has resulted from this mutually shared hobby is yet to be published, *Underwater World of the Coral Reef.*

Ann McGovern left the Children's Literature Institute to board an airplane that would take her to son Peter's graduation at Antioch College in Yellow Springs, Ohio. All of the Scheiners were to meet for the celebration. One could sense at this moment that Ann McGovern is a woman with the capacity to be a caring mother while at the same time pursuing a successful career and being a devoted wife.

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1. Four Winds Press, 1971
2. Four Winds Press, 1966
3. Four Winds Press, 1974
4. Four Winds Press, 1969
5. Four Winds Press, 1976

ANN McGOVERN'S BOOKS FOR YOUNG READERS

BLACK IS BEAUTIFUL
CHRISTOPHER COLUMBUS
THE DEFENDERS
GHOSTLY FUN
HEE HAW
IF YOU GREW UP WITH ABRAHAM LINCOLN
IF YOU LIVED IN COLONIAL TIMES
IF YOU LIVED WITH THE CIRCUS
IF YOU LIVED WITH THE SIOUX INDIANS
IF YOU SAILED ON THE MAYFLOWER
LITTLE WOLF
PILGRIMS' FIRST THANKSGIVING
QUESTION AND ANSWER BOOK ABOUT THE HUMAN BODY
ROBIN HOOD OF SHERWOOD FOREST
RUNAWAY SLAVE
SCRAM KID!
THE SECRET SOLDIER
SHAKESPEAREAN SALLIES, SULLIES, AND SLANDERS
SQUEALS AND GIGGLES AND GHOSTLY GIGGLES
STONE SOUP
STORY OF CHRISTOPHER
TOO MUCH NOISE
ZOO, WHERE ARE YOU?

JAMES AND CHRISTOPHER COLLIER / More Than Just a Good Read

At first glance these two brothers, who have created the highly successful and moving historical novels *My Brother Sam is Dead*[1] and *Bloody Country*[2], are as unalike as any two people could be. Christopher, or Kit as he prefers, is the younger of the two and epitomizes the New England college professor he is. He is slightly built, of serious demeanor, and appears as a man who has likely spent the better part of his life indoors, probably in the dusky archives of a college library. He dresses conservatively, speaks crisply, seriously, though with an occasional show of wry, understated humor. He is a recognized scholar in his field who has devoted his professional career to the study of American History, principally America of the 18th century. Jim, on the other hand, is taller, heavier, and has a ruddy complexion that suggests a more active life. He speaks easily and with broad humor (often directed fondly at his younger brother). With the exception of a stint in the army, his career has been as a New York City-based writer — a writer of magazine articles and books for both young people and adults.

Yet together these two — one the historian, the other the writer — have collaborated successfully on two of the most compelling historical novels for young readers (junior and senior high school) that have been published in recent years. Their success as a writing team lies in the attributes that make them different and the genuine respect each has for the other's skill and discipline. This creative partnership is defended vigorously by Kit Collier:

> Historical fiction must be written by historians who know all the issues so that they can simplify the story, not create simplification, on the basis of unknown issues. There are very few historians who can write for children, who can write for anyone. Therefore, collaboration between historians and writers is necessary so that the book can be read with enjoyment and so that history can be learned without young readers thinking that they're being taught history.[3]

The Colliers have worked well together, with no serious conflicts in their writing relationship. That is, they explain, because their individual roles in creating the book are very clearly defined and adhered to. Because each has an area in which he is expert, each respects the capabilities of the other and keeps a hands-off policy in that area.

A prospective book begins with Kit Collier in Connecticut who conceives the characters of the story, the setting, and the events directly from his knowledge of history. He outlines episodes and background detail, for example, what the clothing of the region and the period were like, what foods might be prepared and placed on family tables, and what the materials and designs of houses would be like, as well as how long it might take to build the house. Truly, only an individual with a clear sense and understanding of a historical period would be capable of doing this.

Kit Collier sends this information to his brother, Jim, the writer, in New York City. He, in turn, shapes this raw material into story form. It is his responsibility to develop the continuity of the plot, to create the dialogue, and the eventual overall structure of the book.

There follow face-to-face conferences and drafts back and forth in the mail. They check each other for consistency of theme and for historical accuracy in setting, dialogue, and events. Jim then writes a first draft of the entire book, noting gaps that need Kit's historical knowledge to fill. For example, Jim's first

draft might say, "He picked up a 'TK' rifle and walked 'TK' miles to 'TK' River. . . ." The "TK" means "to come." Kit must then check for the kind of rifle the character might use at that time, the distance and walking time between where the character is and the river, and the name of the river located in the particular regional setting.

These "TKs" are written into the first draft which is returned to Jim, who writes the second, and usually the final draft which is presented to their editor. Thus each contributes exactly and only what he is most capable of offering to the project. Kit, the soundness of historical accuracy and meaning, and Jim, the ability to fashion out of raw events a story that is fast-moving and highly readable. Each man has done considerable thinking about his area of expertise and shared his views with the Children's Literature Institute during the summer of 1976.

On writing for children: Jim Collier

Jim Collier's credentials as a successful writer go back a long time and include books for adults, children, and magazine articles. After serving in the army, he went to Greenwich Village in New York and "did some writing." As is the case with most writers, he was not an immediate success and supported himself with a variety of jobs, including trombone-playing in a local jazz band, something he still spends time doing in New York. He went for six years without selling a word. He finally got an agent who immediately sold some of these "words" to magazines and some as adult books. He began writing for children shortly thereafter upon the advice of his agent to make money, a choice he has never regretted.

Jim Collier has no illusions about what he does. Writing is a business. It's not romantic; it makes demands on oneself that other jobs do not. It requires discipline and hard work. It's not fun, but you can make yourself do it.

Since he began writing for children, he has found it different from writing for adults. Adult books, he points out, are successful or they fail on the basis of the critics who review new publications and make judgements about them for potential readers. Children, however, don't read reviews. Books for children are written directly for children and they—as readers—respond honestly to the book or reject it. It is children who have maintained the popularity of books, not critics or librarians. In addition, Jim Collier grew to respect literature for children beyond simply a means by which a writer can support a family.

> The "real" books written today are written for children. Today's novels written for adults are not significant. In the past a Hemingway was writing with a point of view that was significant, something more than entertainment, something more than just a good read. A Hemingway was going to move you, to expand your thinking, your perspective. Today, this significance is found in non-fiction. However, fiction is still significant for kids. The author (of children's books) can deliver more than just a good read, but also a view of the world.

Beyond creating a book that will, by virtue of its content, be significant in helping the reader develop a sharper sense of his world, developing proficiency with language is an even more fundamental purpose of literature.

> Language is at the center of human existence. Without language there is no human society, no medicine, no politics, no war. It is at the root of our existence. Our language permits us to think, to understand

complicated things, the nuances of our existence. Inability to use language has cut into reading time and therefore is cutting into one's language learning. Therefore, writers assist children in learning to manipulate language.

Quoting Joseph Conrad, Jim Collier characterized writing as "like carrying a bale of hay on your back with a low rope." The writer has to make his own cloth; he must begin with the character and events and then decide what to write about. A writer can get ideas by consciously going out to look for them. He suggests that a writer can look for the beginning which consists of a locale, a character, and an incident. The writer assumes, in developing the personality of this character, that his feelings, reactions, and desires are felt in the same way as other people.

> Conflict comes out of character. Therefore, begin with a character in conflict, either *external* conflict, such as a baseball game or war, or *internal* conflict where the character is drawn between two choices. The simplest is conflict that is universal, such as the parent versus the child. The story then works through the character attempting to resolve the conflict.

This view of a basic structure of writing fiction is not intended to be formulamatic; rather, it suggests that, as Jim Collier says, writing is not romantic and does not rely upon undisciplined inspiration. "Good writing must be worked at. It's not fun, but you can make yourself do it."

On historical fiction for children: Kit Collier

Kit Collier's interest and concern with understanding and teaching history are as longstanding as Jim Collier's credentials as a writer. Kit Collier began his professional career as a junior and senior high school social studies and history teacher. He has published several scholarly ("rarely read, except by other scholars") studies in American history, focusing principally on New England during the 18th century. It is his sense of historical scholarship that he brings to children's books in an attempt to help children know and be comfortable with the uncertainties, unknowns, and ambiguities of history from a historian's point of view. Few historical novels, in his judgement, approach history appropriately.

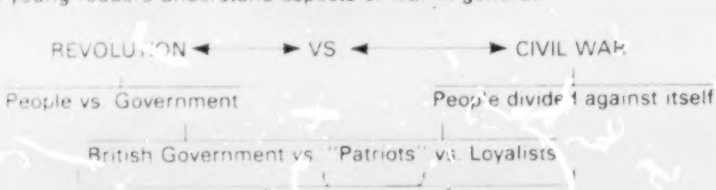
> *Johnny Tremain*, for example, distorts the issues involved in the (Revolutionary) war in a way that's fundamental. It's not a good book because it's one dimensional. History is useful as a guide to contemporary behavior. History expands the memory (and) gives memory of past human behavior. If the picture of history is static or one dimensional, then it is not useful because it does not explore issues -- their full range, including ambiguities and contradictions.

In *My Brother Sam is Dead*[4] the first book created in collaboration between Jim and Kit Collier, the complexity of issues about the Revolutionary War and war in general is explored in ways perhaps unique in children's literature. The story, set in Connecticut, shows a family torn between divided partisanship toward the war, the Loyalist dimension (Mr. Meek's concern with maintaining his business and protecting his family) versus the Patriot dimension (young Sam Meeker's decision to join the rebel forces). Sam's younger brother, Tim, remains at home and is left with the ultimately unresolved conflict of torn personal loyalties. In the end both his father and brother, Sam, are killed, providing the reader with biting ironies. His father is killed by the British when he attempts to deliver his cattle to the British troops. Sam is executed by his Patriot regiment after falsely being accused of stealing cattle that belonged to his family. In the end neither Tim nor the reader can make any clear-cut commitment to either

side of the conflict. The theme of this book — sharply defined by the events of the story and useful as a "guide to contemporary behavior" — is explained by Kit Collier.

> In a complex way it deals with why Americans did and did not become involved in the war. We wanted to show also that war unleashes forces that one does not know what the outcome may be. Hence, the usefulness of history to explain our present, for example, Lebanon and Viet Nam.

As a work conceived to present concepts related to the issues of war, *My Brother Sam is Dead* portrays the Revolutionary War not as the good guys versus the bad guys, but rather as a *civil war* where families and communities were divided in public opinion. It was not an easy war to fight or to make decisions about. Kit Collier presented, in a diagrammatic form, how the book might be used to help young readers understand aspects of war in general.



Since at the time of the American Revolution all people living in America were British subjects, the war was not fought between the Americans and the British, but rather between groups of Americans whose loyalties were different. If the war is viewed as between the Patriots and the British government, then it was indeed a war of revolution. However, those who fought against each other were indeed Americans whose loyalties were split and, therefore, were the central characters in a civil war. This latter point of view raises difficult questions regarding what patriotism is (a regard or respect for one's country; but which country?) and loyalty to what (loyalty to principle versus loyalty to family or loyalty to political affiliations)? Any oversimplification of the issues involved denies

historical realities and is, therefore, not useful to understanding contemporary events and issues.

In their second book, *Bloody Country*,[5] the Colliers have attempted to confront the reader with more complex issues. The family leaves their colonial home in Connecticut and moves to the frontier of the Susquehanna Valley in what is now Pennsylvania. The treachery and greed that the family encounters while trying to carve out a place to live are presented with a realism that may be found shocking. Kit Collier defends the book in this way:

> In *Bloody Country* there is a deliberate effort to present bloodiness and gore in an effort to combat the deadened feeling about war and violence which is a result of television. We are attempting to combat the absence of feeling about violence and a skewed view of human life.

The relative balance between property values and the value of human lives is the pivotal conflict around which the story evolves. As such, it fairly portrays issues related to the American frontier at any time in our history and in any historical setting. This history of the dominant white culture in relation to American ethnic groups—particularly Black Americans, American Indians, Asian Americans and Mexican Americans—has, as its central theme, the conflict of these two values. While the presentation in *Bloody Country* is this conflict is scaled down in locale and historical events, the reader is forced to deal with the contradictions in greater depth in this story.

The historical moods of James and Christopher Collier are, then, more than just a good "read." They delve into our history with an eye for truth—truth that may result in contradiction and uncertainties. The stories are at the same time readable and challenging to our conception of the reality of human events and the need for faith in human values. One is left with the feelings and hope that there will be many forthcoming books by the Colliers. Their combined talents offer young readers not only a story worth reading, but an opportunity, through their books, to deal with fundamental human issues in a way not possible in most literature.

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1. Four Winds Press, 1974.
2. Four Winds Press, 1976.
3. All quotes are from the Colliers' presentation to the Children's Literature Institute, University of Toledo, 1976.
4. *Op. cit.*
5. *Op. cit.*

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JAMES AND CHRISTOPHER COLLIER'S BOOKS FOR YOUNG READERS

THE BLOODY COUNTRY
MY BROTHER SAM IS DEAD

MIRIAM BOURNE / Finding The Founding Fathers' Families

Celebrating America's 200th birthday, from a teacher's or librarian's point of view, has resulted in an almost frenzied outpouring of publications of varying degrees of quality — everything from *Star Spangled Banner*, Peter Spier's beautifully illustrated interpretation of our national anthem, to *The Star Spangled Banana*, a collection of Bicentennial riddles. Of all the possibilities for Bicentennial reading for the older elementary-age child, perhaps the most appealing have been Miriam Bourne's diaries of the daughters and granddaughters of Washington, John Adams, and Jefferson. By conceiving and creating these fictionalized diaries, Miriam Bourne not only established herself as a major writer of historical materials for young people, but also makes a major contribution to the role of women in history.

Nelly Custis' Diary,[1] *Nabby Adams' Diary*,[2] and *Patsy Jefferson's Diary*,[3] are indeed a Bicentennial gift to young readers from Miriam Bourne, yet they will remain fascinating reading for all times. Perhaps through no other literary form have such intimate, personalized, and down-to-earth portraits been painted of our first three presidents. Each of these men — whose lives and deeds have become elevated to almost mythic proportions by unscrupulous historians and quasi-biographers of the past — comes alive as an individual of real humanity with diverse interests and ambitions, and as a man of inner strength and resolve as well as tenderness and frailties. They emerge as multidimensional men — fathers and statesmen and husbands — who have had significant roles to play in events of historic importance.

Yet the narrators of the diaries, the girls who grow up surrounded by great men and moments in our history, emerge as the central figures of the narratives. Each diary covers about ten years, a period spanning the girls' maturing from young girlhood through young womanhood. Nelly Custis, George Washington's step-granddaughter, for example, "begins" her diary at the age of ten, in 1789, when her "grandpapa" began his first year in the office of the presidency. Her initial entry read:

> Grandmama told Grandpapa that my brother is too old now to be called Tub, and I may not tease him for being chubby. She did not tell him not to tease me. Grandpa says Wash is "as full of spirits as an eggshell is of meat." Sometimes he is a nuisance.[4]

The diary concludes in 1802, three years after Washington's death, when Nelly has become Mrs. Eleanor Custis Lewis, wife and mother.

> My beloved Grandmama is at peace. Three weeks ago after a brief illness she joined Grandpapa in a life beyond. I must conquer my grief. A dear husband and two precious babies await my care and concern. Another child is on the way. I must conquer my grief. . . . The old life is spent, and I am no longer a child. I am Eleanor Custis Lewis, wife and mother . . . the past is difficult to relinquish.[5]

The book covers not only Washington's years as president, but also Nelly's crucial period of personal growth from the playful and giddy child of a wealthy Virginia family to a hesitant young wife and mother who is beginning to develop confidence as an adult. Ms. Bourne portrays Nelly wrestling with self-doubts about whether she can become truly self-reliant, in spite of her privileged upbringing. The essence of the theme is universal among all young people on the brink of adulthood, and the diary brings those self-doubts to light in a way that is immediate and personal.

Miriam Bourne developed this successful literary form not by accident,

rather, it grew logically out of a strong desire to complete a book on Washington that showed the man through the eyes of a child, so that today's reader could know him in a way that is human and believable. She began her research with a visit to Mount Vernon, which is not far from the Bourne's home in Washington. Her trips to this historic site proved to be a source of real inspiration to her as well as a storehouse of many valuable materials on Washington, his family, and his contemporaries — legal documents, letters, geneology, paintings and pictures, descriptions, and correspondence. She had to learn on her own, to do research using authoritative biographies and bibliographies in addition to the primary source materials.

> I enjoyed the process of reconstructing the life of the man as the child might see it and as young children today might want to see it. I wanted to create books that are rich in detail about the accoutrements of life during the historical period. I also had to read social history, cookbooks, and the newspapers and magazines of the times.[6]

The result of this effort are books that are rich in the details of events and the physical environment of Post-Revolutionary America. Nelly Custis' entry of August 31, 1792, provides an example of the characteristic attention paid to details regarding the Washington home at Mount Vernon.

> It rained last night, and the vegetable garden smells of damp earth, onions and chives, rosemary, thyme, savory, and rue. Mount Vernon is alive with smells this hot and humid day — smoked meat in the smokehouse, lye in the washhouse, horses in the stable, and mules in the paddock. I can even smell the honey in the beehives.[7]

Ms. Bourne also traveled to the places of residence of Thomas Jefferson and of John Adams in Braintree, Massachusetts, to gain a greater sense of the immediate environments in which Patsy Jefferson and Nabby Adams grew up. She had to trace Jefferson to Monticello and Williamsburg and then to France as well, for background on the locale of the years Jefferson spent there as this

country's representative to the Court of France. *Patsy Jefferson's Diary* has the following entry:

> August 18 — We are living in the Hotel d'Orleans on the left bank of the Seine. Papa and I are wide-eyed at the sight of Paris. The streets are narrow and dirty, but the walk and public gardens are gay. The theaters are constantly open. At Les Halles, the food market, beggars and pickpockets are known to abound.[8]

However, of all the glimpses of the period of the American Revolution, perhaps most choice are those glimpses of the men about whom so much has been written — Washington, Jefferson, Adams, Franklin, *et al.* They come alive through the diaries as believable human beings in all their dimensions or roles, as fathers, statesmen, husbands, and human beings — as "children would like to see them."

> September 15 — The peaches are gone, but the apples are almost ripe. Grandpapa (Washington) warned me against eating green apples, but I caught him sampling one himself. He gave me a wink, and said it wasn't really green, it was purple.[9]

Perhaps children can understand Washington in this context better than the fanciful episode with the cherry tree.

> August 22 — Dr. Franklin is a sweet old gentleman with a twinkle in his eye. I do not wonder that the ladies wish to embrace him. Mr. Adams says he is so old now he should be an object of compassion. But Papa (Jefferson) says he does not miss a trick. While playing chess with the Duchess of Bourbon, Dr. Franklin took her king. "Oh, we do not take kings so here," said the duchess. "We do in America," Dr. Franklin told her.[10]

And of her father, Patsy Jefferson "writes":

> January 3 — Mr. Shippen of Philadelphia went to Versailles today with Papa. He said they arrived at half past ten and were not done bowing until nearly two. The ambassadors had ungovernable appetites, and Mr. Shippen was revolted at the insufferable arrogance of the king. He said Papa was the plainest man in the room, destitute of ribbons, crosses, and other insignia of rank, but the most courted. Papa says he would rather be shut in a modest cottage with his books, family and a few old friends, letting the world roll on as it liked, than be at Versailles.[11]

The family love the John Adams family felt for each other shows through in *Nabby Adams' Diary*. They worry for each other when they are separated and give constant evidence of affection for each other. Aunts, uncles, cousins, grandparents, and other family abound in the pages of Nabby's journal.

> May 28 — Mama says her heart is as light as a feather and her spirits are dancing because there are letters from Pappa. We had no word for a month. Pappa teases Mamma, and says her wise and prudent management of the farm causes him to be jealous. He asks what the neighbors will think that his wife is a better farmer than he.[12]

> July 14 — Today is my tenth birthday. On July 11 Johnny (John Quincy Adams, the sixth president) was eight, but we were too busy with the British to notice. Mamma says she is thankful her sons have an older sister to keep them in line. Johnny and Charles say big sisters are bossy. I say three brothers are too many.[13]

Such characterizations are those seen through the eyes of a girl, and in part are based upon actual writings of the characters themselves. Through the diaries we learn what made the founding fathers and their families laugh or become angry or nervous. We learn their attitudes toward slavery, government, religion and death. More importantly, perhaps, the reader is treated to a view of a young girl's life as it was two hundred years ago. Further, in striving to develop her female characters, Miriam Bourne likewise strives to present a perspective of women in history. She says:

> The roles of wives and children and family happenings must have had some influence on important political decisions and historical events. Many biographical sources omit or only briefly describe wives and children. Yet, the family relationships are an integral part of developing one's character and response to other events in a person's life.

She acknowledges that the women's movement in this country in the past few years raised her consciousness and this, coupled with her interest in historical periods and events, probably kindled her interest in women's relation to historical events. Her earlier works were written to provide materials for younger children in a school her children attended. While they were satisfying projects for her at the time, her work has taken a very different turn and she appears to have embarked upon an area of writing interest that she is likely to stay with for some time.

Miriam Bourne shows all the signs of a writer whose sense of place in the field of children's books is beginning to solidify, to take shape — a writer whose life's work is just beginning to develop and flower.

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1. Coward, McCann and Geoghegan, 1974.
2. Coward, McCann and Geoghegan, 1975.
3. Coward, McCann and Geoghegan, 1976.
4. *Nelly Curtis' Diary, loc. cit.*, p. 20.
5. *Ibid.*, p. 115.
6. All quotes are from Miriam Bourne's presentation to the Children's Literature Institute, University of Toledo, 1976.
7. *Nelly Custis' Diary, loc. cit.*, p. 50.
8. *Patsy Jefferson's Diary, loc. cit.*
9. *Nelly Custis' Diary, loc. cit.*, p. 50.
10. *Patsy Jefferson's Diary, loc. cit.*
11. *Ibid.*
12. *Nabby Adams' Diary, loc. cit.*, p. 40.
13. *Ibid.*, p. 28.

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MIRIAM BOURNE'S BOOKS FOR YOUNG READERS

BRIGHT LIGHTS TO SEE BY
EMILIO'S SUMMER DAY
FOUR RING THREE
NABBY ADAMS' DIARY
NELLY CUSTIS' DIARY
PATSY JEFFERSON'S DIARY
RACCOONS ARE FOR LOVING
SECOND CAR IN TOWN
TIGERS IN THE WOODS

PATRICIA GAUCH / Only Human Heroes, Please!

by Gilda Ellis
Doctoral Student in Children's Literature
University of Georgia

"I always write out my speech and then wind up not using it, like giving a dinner party and finding the salad in the refrigerator just before you go to bed,"[1] Patti Gauch warned us as she took her place somewhere on the auditorium stage but not behind the speaker's stand. If her dinner parties go as well without salad as our afternoon with her *sans* prepared speech, the guests always go home happy. I'm quite sure I had never before seen such a small person completely charm a group of strangers in so brief a time, but I should update my description and speak of her more accurately as a wondrously large person whose concerns and involvements are vast.

Born in Detroit, near where her mother and kinspeople still live, she attended Miami University of Ohio. There she studied short story writing with Walter Havighurst of whom she remarks, "He was supportive in that he didn't stop me." At Miami, while working on the student newspaper, she learned to look at life as a source of story and to be sensitive always to the humanness of any situation, even when digging for facts and details.

After leaving college, where she also minored in history, she was a junior reporter for the Louisville *Courier*, primarily because she lived in Louisville with her husband and needed a job. On what had promised to be a mundane reporting assignment, Ms. Gauch trailed a group of Girl Scouts up an unimproved hillside to the site of the childhood home of Abraham Lincoln, and, a bit further on, to the grave of Thomas Lincoln, Abe's brother. There, beside the grave, she felt a great sense of awe and reverence, she felt the presence of the Lincoln family standing at the child's grave and experienced with them the sorrow, love, and wonder of the moment. As the sun set behind that Kentucky hill, she knew that such feelings for the human frailties and strengths of the people who fill our history books should somehow be shared with those Girl Scouts and with all other American girls and boys. She hoped she would someday be allowed to give it a try.

Before she had a chance to do this favor for young readers of history, she moved to Ann Arbor, had children of her own, and spent her few spare moments thinking, still hoping for a chance to write but seeing it as a very faraway possibility. Then, a family move to New York brought proximity to the publishing houses and a much firmer belief in the reality of her dream.

"There are a few genius writers in this world, but what separates most of the good writers from the poor ones is hard work." Patricia Gauch seems to have done some of the hard work and has also developed a persistence that has been and will probably continue to be an asset.

Her serious fascination with an American swashbuckler hero named Robert Rogers (of *Northwest Passage* fame), prompted her to illuminate him in a book for children; at long last her dream was to be brought to fruition. She researched Robert Rogers in New Hampshire where he had grown up, fought Indians, and become a minor luminary at Fort Ticonderoga. She then tracked him to her own home territory to glean from the Clements Library in Ann Arbor precious letters from Rogers to his wife and to General Gage. Having accumulated a vast choice of information about Robert Rogers, and having done away with all obfuscation

of the explanation for his behavior, she wrote the book. It was rejected, revised, rejected, revised, and rejected, in that order.

Deciding not to cast her bait again into the same unfriendly pond, Patti gathered her determination about her and became a member, indeed an apostle, of a writers' group in Westchester, New York, counselled, at that time, by Jean Fritz. The biweekly meeting of established and aspiring children's writers were—and still are—opportunities for sharing, suggesting, criticizing, and, most importantly, for encouraging. With the help of this group, Patti found a publisher and an editor who also encouraged her to go ahead with her mission, although he did not accept her book on Robert Rogers.

At her editor's prodding she accepted an assignment to write an "easy reader" historical fiction novel about a battle in and around Bennington, Vermont, an idea which led straight to a dead end. On the way to that impasse, however, she had passed an intriguing trail leading to a group of offbeat soldiers called the Green Mountain Boys and a youngster named Aaron, who had kept the fires going to bake bread for the soldiers at his grandfather's inn. What a human touch to all that stuff about battles, and didn't someone once say something about an army traveling on its stomach?

Writing the "mini-novel" according to the "rules" for easy readers was excruciating. All the elements of the novel were there at her insistence, but the publisher additionally required simple sentence structure, short paragraphs, and other rigid rules that necessitated twenty complete rewrites before the twelve typewritten pages passed muster.

Following the success of *Aaron and The Green Mountain Boys*,[2] Ms. Gauch wrote about a New Jersey Revolutionary War heroine of less than worldwide fame named Tempe Wick. Submitted in 1971, the manuscript was soundly rejected because (1) Tempe was a girl, (2) she wasn't pretty, (3) the bad guys in the story were mutinous American soldiers, and (4) the story was only a legend. Fortuitously soon, along came women's lib, and, magically, all the failings were now strengths. All girls aren't Cinderellas, good guys sometimes do bad things and vice versa, especially in war, and legends often hold great truth, in this case, that war stinks.

Patricia Gauch believes that history and historical fiction for children are extremely fertile fields today because of our recent involvement in Vietnam. Through our moral confusion at our presence there we learned to look at both sides of an issue. Another force favoring historical writing is the women's movement, which has invited us to reexamine the past roles of women. Finally, Ms. Gauch believes, Watergate has made of us all amateur reporters such that we are now much less in awe of our history; we have learned to like it, to laugh at it, to get mad about it; we're much more open about it and accepting of the humanness of its characters. This is all very good and healthy.

After the successful debut of *This Time, Tempe Wick?*[3] Patricia Gauch decided to continue to write about war. She traveled to Gettysburg, Pennsylvania, to do some wandering and some thinking. As she walked across the rolling hills and plains of the battlefield park, she was, once again, surprised by the strong feeling that the battle was at that very moment happening all around her. She seemed to see the horses go down as they received shot, heard the guns, saw the smoke, smelled the hot powder, and heard the cries of the dying. Her voice almost broke as she told the audience that she knew then and there that this horror was the story she wanted to write for kids, who, too frequently, think war is all fun and games.

Thunder at Gettysburg[4] tells the horror of battle through the eyes and emotions of a child who watches it from a safe distance. We watch her early excited anticipation of a good show change to disgust and revulsion at the senselessness of the suffering. Again, Ms. Gauch's voice grew thin and strained as she told us, "It was important for me to write that book."

In 1977, *The Impossible Robert Rogers* will be presented to America's children—a man who was not all good, who scalped Indians, who saw Indians scalp whites, and who is presented honestly. "An author is responsible for his own accuracy; sloppiness cannot be blamed on one's editor or on anyone else. Neither can an author rewrite history the way we wish it had been." She further added, "No matter how rotten a person is, there is for him a background which helps explain why he is the person he is." She believes this quality of humanness, which is neither white nor black, is what must be conveyed to children.

When Patricia Gauch is not writing for children, she enjoys helping other would-be writers in a creative writing course at Rutgers, including kindergartners, whom she says are marvelous storytellers, high school students, and adults of all ages. She feels that getting in touch with oneself is prerequisite to writing imaginatively and that this is best done by heightening one's awareness of the surrounding environment. Often this creates the need to increase one's sensitivity to people.

Getting in touch with one's surrounding, Ms. Gauch believes, also gives one

something to write about. "We write from our own experience," she said. "One of my first books was a rather simple bit of writing about my daughter Kristina."

The first writing of any piece of work should be done with no conscious regard whatsoever to form, spelling, or punctuation, according to Ms. Gauch. This first writing and subsequent revision must be done in an atmosphere of trust between student and teacher and between student and other students. She believes a student of any age deserves the right to fail, so that, clearly, "putting someone down" in the classroom is taboo. There are no rules, she says, that assure success in writing and few approaches that will absolutely guarantee failure. Successful writing is a personal and a rather unpredictable phenomenon. Her first picture book, *Granpa and Me*,[5] was written in a cabin in Michigan in the middle of the night.

Patricia Gauch is one of the most obviously alive people I know. She is one of those people who seems to be constantly reaching out to enlarge her creative abilities. A week after the conclusion of the Toledo Institute she attended an international gathering of children's literature folk in Pennsylvania. She and Judith St. George, another member of that Westchester writers' group, went to find out about children's books in other countries. Or perhaps she went to stop at all the fascinating cemeteries in the Pennsylvania Dutch area. She says tombstones are a terrific source of story ideas.

I am glad she shared her energy with us. Perhaps her stories about truly human people will help us to appreciate our own humanness.

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1. All quotes are from Patricia Gauch's presentation to the Children's Literature Institute, University of Toledo, 1976.
2. Coward, McCann and Geoghegan, 1972.
3. Coward, McCann and Geoghegan, 1974.
4. Coward, McCann and Geoghegan, 1975.
5. Coward, McCann and Geoghegan, 1972.

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PATRICIA GAUCH'S BOOKS FOR YOUNG READERS

AARON AND THE GREEN MOUNTAIN BOYS
CHRISTINA KATERINA AND THE BOX
CHRISTINA KATERINA AND THE FIRST ANNUAL GRAND BALLET
GRANDPA AND ME
MY OLD TREE
SECRET HOUSE
THIS TIME, TEMPE WICK?
THUNDER AT GETTYSBERG

JEAN FRITZ / At Home with History

A young reader once wrote to Jean Fritz, "I don't like history, but I like your books." Ms. Fritz, in responding to this compliment, replied, "You can't like my books if you don't like history."

Those who have read the books by Jean Fritz — her historical fiction and non-fiction — understand very well the apparent irony of the exchange between Ms. Fritz and her young fan, for her books are at the same time an honest and accurate portrayal of historical periods, places and people, and are filled with humor, compassion, and characters worth remembering. Her works epitomize the view that whether one is writing fiction or non-fiction, the reader must be made to care about what happens in the narrative.

Meeting Jean Fritz is an experience equally worth remembering, not only to sense the importance of what she shares about the art and craft of writing, but also to be inspired by her commitment to helping young readers know the past and each person's place in history. The key to Jean Fritz the writer probably is best understood by knowing something of her growing-up years and how she has developed as a writer.

Her parents were American missionaries in Hankow, China, where Ms. Fritz was born, and China was home to her for the first thirteen years of her life. During the early years she traveled to many cities in China, though she did not have many opportunities for contact with Chinese children her age. She attended a British school in Hankow with other English-speaking children whose parents — from Australia, Canada, England, Germany and America — worked with churches, businesses and in government. Because she was an American citizen who knew nothing firsthand about her country, learning and studying American history was her way of putting down roots, to feel as though she belonged to her country of citizenship. This early need to know about the United States was the seed that has nurtured virtually all of her professional writing.

Jean Fritz also explains the importance of history and her fascination with the past this way.

> To the Chinese, Peking is the center of the world. Standing in Peking is like experiencing the mystery of knowing history. In the same way, learning one's history tends to be like being in the center of the world. The rest of the world turns around us, yet being part of the learning of history puts us in touch with that world beyond the circle.[1]

When she was very young she made up her mind to become a writer. In her early years as an adult she tried her hand at magazine writing and editing others' material. When she had children of her own she became interested in children's books, but it was not until she became a volunteer children's librarian that she knew she wanted to focus her literary life on becoming a children's writer. While she was a librarian she read children's books voraciously and soon made her first serious attempts at creating children's stories. Her initial manuscripts resulted in many rejections from publishers until *Humpty Dumpty Magazine* gave one of these manuscripts her first acceptance. She said she learned during this period of trial-and-error and hard work that there is a difference between wanting to be a writer and wanting to write. The latter, she is quick to point out, is less glamorous, requires tremendous effort, dedication, and discipline, and ultimately is essential to success.

Speaking about her books in many ways is like talking about old friends for

Speaking about her books in many ways is like talking about old friends for Ms. Fritz. *The Cabin Faced West*,[2] for example, is based on a true account of her grandmother's grandmother having breakfast with George Washington. From this single fragment of an incident the book grew. The plot was invented which led to the incident as a climax to the story. However, several years of research were required to create an accurate feeling of the loneliness and flavor of pioneer times that the reader senses in the book. The principal character, Ann Hamilton, grew from Ms. Fritz' research about the lives of our 18th century pioneers. The result is a story rich in the details that present a composite of early life in this country and with real people for the reader to know and learn from.

Brady[3] was a character her father had known — a character about whom the story evolved. The detailed glimpse of the historical period is the result of careful research, but the real truth of the story is the emotion of the story as represented by the character, Brady. Because this book and her other historical novels are attempts to create the illusion of reality — are attempts to be believable — children write to her wanting to know which parts of her books are true and which are made up. This, she says, is an important point to children. Whether something is fact or fiction is a basic distinction in books as well as in life. Ms. Fritz responds this way:

> Fiction must be based upon truth. In *Early Thunder*[4] I drew a large map of the town of Salem — every street, every house, every business and public building. I reconstructed a calendar for the year in which the story took place so that I could be sure of what could take place in the story according to the days of the week. Only events that could be documented were included in the book.

There are problems involved in writing history and historical novels. Often there are incomplete records of events or of people's lives. "History," she says, "is often stubbornly silent." Often, too, the evidence or researched information is contradictory. There are paradoxes and ambiguities involved in historical events and people. The author also, by his or her very presence in the process of recreating history, can be a significant problem. It is impossible, states Ms. Fritz, to put oneself in another time and place; therefore, it is impossible to recreate that time and place with *total* accuracy or truthfulness. Finally, the inevitable intervention of the author's personality into the interpretation, and therefore the presentation of the historical scene, is a problem that is impossible to overcome entirely. The truth, as the writer knows it from careful and thorough research, must be shaped to fit the truth that he or she wants to share with the reader.

> Research is putting pieces of a puzzle together. Writing the story based on the puzzle with its missing pieces, its contradictory pieces, requires the author to shape the final result with the pieces that are available.

Non-fiction, on the other hand, must be scrupulously accurate yet tell a story, a quality that is often lacking in non-fiction for children (and probably adult non-fiction as well). Again, the reader must be made to care about what he is reading. This requires communication between the author and the reader. Humor, Ms. Fritz has found, is the quickest road to communication and to establishing rapport with her readers. Such books as *Who's That Stepping on Plymouth Rock?*,[5] *Why Don't You Get a Horse, Sam Adams?*[6] and *And Then What Happened, Paul Revere?*[7] reach out to the reader immediately through the titles. Beneath the obvious humor in the story or presentation of events and people, the reader learns of the lives of the famous through artfully and richly woven details of places and people and events. Ms. Fritz admits to being fascinated with precise details and these are included, in large part, to please herself. Yet the details are not presented as trivia, but to illuminate a person, a place, and the

feeling for a historical period. In *Who's That Stepping on Plymouth Rock?* we learn the story, told with understated humor, of the moving (four times), breaking up (three times at least), and cementing together of the pieces of this famous landmark. The foibles and frustrations of the good folks of Plymouth who sought a symbol of their heritage are recounted in the direct and humorous language of a master storyteller who enjoys her subject and knows her audience will also.

Famous Americans of the Revolutionary War period — Patrick Henry, Paul Revere, Ben Franklin, Sam Adams, John Hancock, and George Washington — have been depicted by Ms. Fritz as real people with their strengths, weaknesses, vanities, and quirks, in stories that focus on an aspect of their life and personality that children can immediately understand. She tells her younger readers, for example, of Franklin's interest in making things, of Hancock's simple desire for people to like him, of Adams' inability to ride a horse, and what George Washington ate for breakfast.

These books also provide rich details of what the places were like when history was made there.

> there were in Boston 42 streets, 36 lanes, 22 alleys, 1000 brick houses, 2000 wooden houses, 12 churches, 4 schools, 418 horses (at last count) and so many dogs that a law was passed prohibiting people from having dogs that were more than 10 inches high. . . . there were, of course, people in Boston — more than 13,000.[6]

Little-known facts about famous events are also related.

> Paul Revere had started out for his Big Ride without his spurs. . . . Luckily, Paul's dog was there, and luckily, he was well trained. Paul wrote a note to his wife, tied it around the dog's neck, and told the dog to go home. By the time Paul and his friends had . . . launched the boat the dog was back with Paul's spurs around his neck.[7]

Each of her non-fiction stories for the younger reader (ages 7 - 11) is a serious and successful attempt to dispel the myths of history and of famous historical people. "Unravelling the fiction from the fact is a story in itself," she says. Children, she believes, should be exposed to the past and to the process of knowing the past.

> History has often been, and often still is taught to inspire children (and adults) through the glorification of people and events. Sam Adams once said that "the story of the revolution will be remembered as one continuous lie." History that is taught to ennoble ourselves is not taught accurately. We find in history what we want to find so that we can inspire values we presently want to inspire.

Using history and historical people for these purposes began early in this country, shortly after the Revolutionary War. Perhaps the work of Parson Weems in the early 19th century is best known for attempting to inspire the virtue of honesty in young people by creating the myth of George Washington's cherry tree. Plymouth Rock, Ms. Fritz pointed out, was created during the Revolutionary War because the people of Plymouth needed a symbol of their history. "The fiction has become reality to many of us and the symbol for us to believe in. Yet the past was once the present and we must know the past as it was so it can be appreciated, but also so that we can let it go."

The approach of Jean Fritz to understanding history serves as an inspiration to all who work with young people. It is her firm conviction that teachers and

books can help children be comfortable with the paradoxes and ambiguities, with the unknowns and uncertainties of our history, so that the truth and the search for truth can become the basis upon which we face the future. The story of our history, she says, is full of holes — it is a living thing, alive and vital.

> Probing mysteries of the past is the stuff of what present life is all about. Full knowledge of the world is a never-ending search for truth and history should reflect this.

Pat answers and simplifications regarding the story of the events and people who represent our past tend to arrest or discourage this search for truth. Jean Fritz, through her writing for young people, is attempting to keep the search for truth alive. She is helping readers of all ages to be at home with history.

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1 All quotes are from Jean Fritz' presentation to the Children's Literature Institute, University of Toledo, 1976.
2 Coward, McCann and Geoghegan, 1958.
3 Coward, McCann and Geoghegan, 1960.
4 Coward, McCann and Geoghegan, 1967.
5 Coward, McCann and Geoghegan, 1975.
6 Coward, McCann and Geoghegan, 1974.
7 Coward, McCann and Geoghegan, 1973.
8 *And Then What Happened, Paul Revere?*, *loc. cit.*, p. 5.
9 *Ibid.*, pp. 28-30.

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JEAN FRITZ' BOOKS FOR YOUNG READERS

AND THEN WHAT HAPPENED, PAUL REVERE?
ANIMALS OF DOCTOR SCHWEITZER
BRADY
THE CABIN FACED WEST
CAST FOR A REVOLUTION
EARLY THUNDER
FISH HEAD
GEORGE WASHINGTON'S BREAKFAST
GROWING UP
HOW TO READ A RABBIT
I, ADAM
SAN FRANCISCO
TAP TAP LION, ONE, TWO, THREE
WHERE WAS PATRICK HENRY ON THE 29TH OF MAY?
WHO'S THAT STEPPING ON PLYMOUTH ROCK?
WHY DON'T YOU GET A HORSE, SAM ADAMS?
WILL YOU SIGN HERE, JOHN HANCOCK?

ARNOLD ADOFF/The Words Must Sing Out Loud

by Leslie Ann Prosak
Doctoral Student in Reading and Children's Literature
The University of Toledo

"The beauty of man can be seen in life and living, while the beauty of life and living can be seen in a man"—Arnold Adoff. Those fortunate enough to attend the 5th Children's Literature Institute were able to experience the creative talents of a man concerned with life, captured by the musical sounds, color, and rhythms his poetry elicits.

Mr. Adoff charmed, inspired, teased, and enchanted his audience with selected verse from his own writings, including several new selections from two forthcoming books, *All the Colors of the Race*[1] and *Flavors*.[2] Although he claims to have a "monotone voice," the phrases, words and syllables walked, whirled, and danced through the auditorium and took on depth and meaning to those present. He frankly discussed and answered pertinent questions speaking to the lifestyle of a poet and heightened our perspective of the role of the poet and his work for and in society.

Born and raised in a culturally rich section of the East Bronx of New York, Arnold Adoff sees the importance of survival of the individual as a unique person. This background, along with his college career and subsequent teaching experiences in New York's public schools in Harlem and the upper West Side, Mr. Adoff acknowledged the importance of bringing to the forefront the hidden talents of the black community in poetic literature. For this reason Arnold Adoff has spent much of his literary career searching out the talents of the black man and compiling anthologies as a representation of the "best of black writers."

"Why write anthologies? I write them because I am good at writing anthologies! I collect everything and consider myself a continuing student of culture. You must go beyond the mass media's viewpoint of culture."[3]

"These anthologies are for all of us so that people will meet with total understandings of each other." By immersing ourselves in another culture, Mr. Adoff feels, we will be able to identify with society, come to know our own identity in that society, and to realize the self-motivation which lets us exist in that society.

His second mode of self-expression is his own poetic creations which ring musically and rhythmically clear for those who read them. Arnold Adoff expressed his concern with relating truth to his audience — truth in the sense of a multi-cultural, multi-racial truth of social justice. He feels that as adults, as teachers, and as human beings, we are the turning point and are responsible for developing a total understanding among peoples and must instill this understanding in our children.

> Poetry is the organic approach to developing this parallel perception of life which keeps us in balance. It is a tightrope of sorts whose musical lines of force keeps the balance between reality and fantasy a happy medium. The important element in writing poetry is to be able to go beyond what we all experience, so that what you write will force children to push out their limits and expand their own elements called "spirit," or "soul" by reading your poems. We must extend our realm of uses of books and poetry for children. We must be able to give our young people songs for singing—then sing along *with* them.

The challenge in writing poetry for young people is, for Mr. Adoff, being able

to juggle just the right amounts of meaning, music, and form to achieve a balanced whole. "Three things hit me when I look at a poem: first of all, the music is important — the words must sing out to me as I read; secondly, when I read it, it must sound equally appealing; and finally, I concern myself with how a poem looks on the printed page." He feels that poetry must "live" on the page and be limited only by the page itself. "The poem is held together by invisible elastic bands which help to pull you through the poem — then back to begin again with elasticity and space to understand the music."

Although poetry should express freely your thoughts and emotions, Mr. Adoff emphasized the need for form in writing. A poem should be regarded in four separate ways. It should be *read for meaning, read for music, read for detail,* and *read for form.* He made the comparison of writing poetry to painting by numbers, in that it has a specific form, yet embodies the feelings and character of the author as each part is "filled-in or colored" by the person reading it. "If I have not succeeded, my poem will 'klunk' and I must begin once again."

Many of the pictures, moods, and rhythms created in Arnold Adoff's books, such as *Ma nDa La*[4] or *Make a Circle Keep Us In*,[5] are inspirations and impressions of his own family in Yellow Springs, Ohio. He and his wife—the Newbery Award and National Book Award-winning author of *M.C. Higgins, the Great*,[6] Virginia Hamilton—live in a redwood house amidst two acres of land, with their two children, Leigh and Jaime.

Arnold Adoff related some of his writing habits or "quirks" that he has established in his home in Yellow Springs. The following are guides he has developed relative to becoming a successful poet:

1. Use a typewriter; it's usually better than your own scrawl and you can usually read it at a later date when needed or wanted.
2. Use yellow paper to write your draft copies; it is cheaper and can, on rough days, bring a bit of sunshine into your studio. White paper should only be used for the finished product—anyway, it's too imposing in the morning light.
3. Be sure you have a place to work with no distractions—a place where you can rant and rage to your heart's content in the privacy of your own presence.
4. Confront yourself daily with tasks to be completed; tack them up around the room; don't let yourself escape yesterday's work.
5. Have 15-20 years of you getting yourself together.

Family impressions do influence his writings, but they are universal feelings of love and life that he projects into his poetry.

> The creation of poems and the linking of these poems to tell a story depend totally upon the truth of the story you're relating and the selectivity, placement, and visual representation of words within the constrictions of a page; when these elements take over, the beauty of the poem emerges.
>
> I generally try to tell a story, create a mood, and develop characters that have a universal appeal and link this with music overall. It is important to me to achieve this balance of music and meaning, reality and fantasy, and poetry and poetic prose.

Arnold Adoff's interest in poetry started around the age of eleven; he loved poetry because it "felt natural" to him as a mode of expression. His interest and development of a musical style in his writings is directly related to his involvement with jazz. Being privy to a black world in the 1950s, Mr. Adoff was able to see and develop a relationship between poetry and the jazz music of black

people. It is for this reason he became part of the revolution and revelation of the talents of many virtually unknown black artists as well as such famous artists as Langston Hughes.

In his anthology entitled *Black Out Loud*,[7] he has this to say about the recognition of black artists:

> There are many revolutions taking place in our country today. Some carry with them noise and smoke and blood. They explode in headlines and newscasts. Poets make revolutions with their words and craft. An exciting poem can have the power of a fist. It can help bring about changes that are strong and meaningful. . . . Poets . . . are among the change makers. They have seen themselves. They have seen their people and their country. And they have created fine poems to say and sing and shout what they feel and know and want.[8]

"All poets, all poetry is relevant and good because it has to be. Poets don't have to be men of goodwill; if they (poets) can have an effect upon their readers to change their mind either positively or negatively, then a poet's writing has been successful and he has once again done his job," Mr. Adoff says.

Communication, then, is the essense of poetry as poetry is the essense of communication in the mindset of Arnold Adoff. It is with communication among brothers — black, white, yellow or red—that we will be able to achieve the true "interracial race," the real people who can live together.

> Under skin, under face, is the real race . . . I belong to you and you to me . . . make it happen—NOW!

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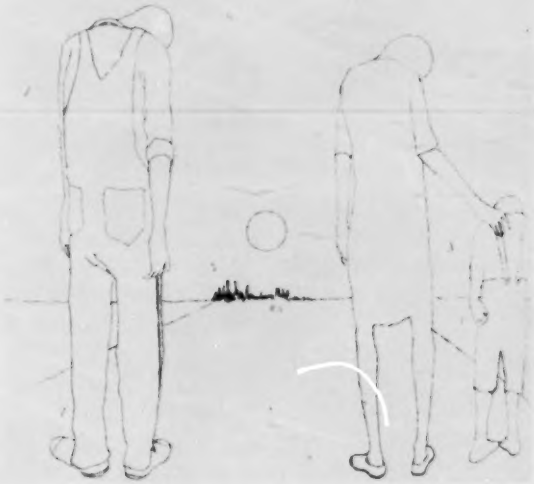
1. Unpublished.
2. Unpublished.
3. All quotes are from Arnold Adoff's presentation to the Children's Literature Institute, University of Toledo, 1976.
4. Harper, 1971.
5. Delacorte, 1975.
6. Macmillan, 1974.



7. Macmillan, 1970.
8. *Ibid.*, preface.

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ARNOLD ADOFF'S BOOKS FOR YOUNG READERS

ALL THE COLORS OF THE RACE
BIG SISTER TELLS ME I'M BLACK
BLACK IS BROWN IS TAN
FLAVORS
MA NDA LA
MAKE A CIRCLE KEEP US IN
MALCOLM X

Edited by Arnold Adoff:
BLACK ON BLACK
BLACK OUT LOUD
BROTHERS AND SISTERS
CITY IN ALL DIRECTIONS
I AM THE DARKER BROTHER
IT IS THE POEM SINGING INTO YOUR EYES
MY BLACK ME
THE POETRY OF BLACK AMERICA